

# LOS ANGELES COUNTY MUSEUM QUARTERLY

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Air photo by courtesy U.S.D.A. Soil Conservation Service

*Bench terraces and orange groves, near Puente. From the Erosion Control section of the  
current Science exhibition, OUR PLUNDERED PLANET*



# NEWS of the MUSEUM

This page, as a new feature of the *Quarterly*, was suggested by a member of the Board of Governors. Comments about it would be welcomed by the Director. If the idea meets with the general approval of readers, it will be continued.

—J.H.B. Jr.

## ART

### THE GERMAN PAINTINGS—

The masterpieces from the Berlin Museums, which have been so much in the news of the American art world, have been secured by this Museum for exhibition through part of January. The privilege has been made possible by a special appropriation of the Board of Supervisors. Because of the extraordinary importance of this event, Museum hours will be extended so that the exhibition may be seen from 10 A.M. to 10 P.M. daily. Before ten in the mornings, and by appointment only, gallery talks will be arranged for groups of teachers and for school and college classes (see "Education," *below*). At the request of the U. S. Army, under whose jurisdiction the tour of the paintings to a few American museums is arranged, admission to the exhibition will be charged. From a fee of 30c to visitors of any age (25c plus 5c federal tax) all proceeds will be used to relieve distress among German children. Never before has the Museum charged admission for any exhibition. The present exception, which is toward a fine cause, applies *only* to the German Paintings, and the remainder of the Museum building will be open free as usual.

### LEONARDO DA VINCI—

Dr. Valentiner, the Director Consultant, has returned from the summer in Europe, where one of his principal objectives was that of arranging for loans from European collections to comprise a great Leonardo da Vinci Exhibition early in 1949. This will include works by Leonardo and his school, together with modern scale models of Leonardo's inventions. The models will be made of materials available in Renaissance times, and based on extant working drawings by the artist himself, who combined art and science in an extraordinary way. Pertinent bibliographical items will be borrowed here in Los Angeles, from the celebrated Elmer Belt Library of Vinciana.

### A "NEW" GALLERY—

Many visitors will have noticed that the Art division recently contrived to paint and re-open a small, much-needed exhibition gallery at the west end of the second floor. Used in recent years for art storage, it has been returned to exhibition purposes by careful planning and rearrangements.

## HISTORY

### THE COSTUME COLLECTIONS—

It is not widely known that this Museum has the largest collection of early California costumes now in existence, besides a considerable group of early American examples and a fine showing of types throughout the 19th century. These have never been properly housed. Warm appreciation, therefore, is due the Fashion Group, Inc., whose

interest has been expressed through two donations of funds for constructing a suitable costume storage vault. Accessible and ample, though hitherto unused space on the ground floor has been assigned for this purpose, and work on the project is now well advanced.

### GODDARD ROCKET EXHIBIT—

The Guggenheim Foundation has made it possible for our History division to show, for three months beginning in November, an important exhibition that has aroused much interest in New York and Chicago. The Goddard Rocket Exhibit is based on researches of the late Dr. Robert H. Goddard, which were conducted in this country before World War II and which furnished the basis for the German V-1 and V-2 bombs. With imagination and foresight, we might have had these weapons before the Germans.

### THE SOUTHWEST INDIAN HALL—

Complete revision of the Southwest Indian exhibits on the ground floor, for which there are constant requests, is now well under way. Special cases are being constructed by the Museum carpenters, for a new and extended arrangement to show, in historical sequence, every important culture of the American Southwest from earliest times to the present.

## SCIENCE

### THE CURRENT EXHIBITION—

Under the title "OUR PLUNDERED PLANET: The Road to Survival," the Science division is presenting a special Conservation show, to remain in the Old Rotunda until January 3rd. In the large changing exhibitions gallery just west, motion pictures dealing with Conservation are being shown from September 25th to October 24th. Following this exhibition, which is held longer for the use of City and County Schools, the better lighting and improved backgrounds in the Old Rotunda will serve for a permanent installation of the Minerals collection.

### RANCHO LA BREA—

After years of waiting and planning, the first real step is about to be taken toward the development of Rancho La Brea, site of the largest known late Ice Age fossil deposits in the world, in Hancock Park on Wilshire Boulevard. Through a budget adjustment, the Los Angeles County Board of Supervisors made available \$131,385 for work which is to begin as soon as the contracts are signed. The plans designed by the architect Harry Sims Bent had previously been approved. These call for fencing of a service yard, construction of about 55,000 square feet of paved walks, two public rest room buildings each with a small utility room, laying of new water mains and a few laterals, installation of a partial lighting system for gen-



eral illumination of the ground areas, and construction of a building around "pit 101" having a spectators' promenade with circular steps leading down to an observation platform in the pit.

This long anticipated subvention is a cause for rejoicing by the Museum, because it facilitates the start of the transformation of Hancock Park into a scientific area. In the next few years, with additional needed funds amounting to \$923,400, the Museum has drafted plans for elaborate landscaping designed to simulate, as far as possible, with appropriate vegetation and realistic reproductions of animals, the setting of the late Ice Age, when saber tooth cats and other animals, as well as birds, insects and plant forms, were trapped in the oozing tar of the pits in this area. There will also be stream and lagoon construction, walks and roadways, and completion of the ground lighting system throughout the park. When finished, Hancock Park will be the most important center of known Pleistocene material in its original setting in the world.

## EDUCATION

### TALKS ON THE GERMAN PAINTINGS—

During the exhibition of the Berlin Museum masterpieces (see "Art," *above*) the Education division of the Museum will arrange, by appointment *only*, for morning gallery talks on the paintings. Groups of teachers, and school and college students, may arrange for such service between the hours of 8:30 and 10:00 A.M. every day but Sunday. No unscheduled gallery talks can be given. Arrangements may be made by telephoning the Appointments Secretary of the Museum (Richmond 2194).

### SATURDAY STUDENTS—

Friends of the Museum who know of exceptional high school students proficient in History, Science or Art could render a service by bringing to their attention the special Saturday courses offered by our Education division during both semesters of the academic year. Brochures and full information can be had by mail from the Education offices.

### PARKING FOR SCHOOL BUSES—

Teachers will be happy to know that ample parking space is now available for school buses bringing classes to the Museum. The new area is constructed north of the Museum building, with entrance from Exposition Boulevard.

## THE LIBRARY

### AN IMPROVEMENT PROJECT—

Much progress has been made on an enlargement and freshening of the Library, made possible by the generosity

of Miss Bella Mabury. Expanding eastward to increase its floorspace by one-half, the Library is adding new stacks and a reference librarian's section, with all the walls newly wood-surfaced and painted light. Some carpentry and painting are yet to be finished, and of course the transfer of material to the new stacks will be a long task.

## LECTURES, FILMS, CHAMBER MUSIC

### SUNDAY LECTURES—

A most varied series of ten Sunday afternoon lectures, beginning October 10th, has been arranged by the Education division, through whose offices programs are available.

### DOCUMENTARY FILMS—

So successful was the 1947-8 series of Friday evening films, that the Museum has planned a new series to start October 8th and continue through May. Groups of films, each Friday, will center around subjects such as conservation, atomic energy, communication, art, music, archaeology, natural science, etc. Announcements can be had from the Education division. As an experiment, the documentary film showings were continued during July and August, and these summer films were so well attended that the Museum plans to repeat this type of broad cultural program next summer.

### CHAMBER MUSIC—

Though the series is concluded, mention should be made of the delightful Friday evening chamber music concerts given at the Museum in August and September. The project employed \$1,000 of public funds, and was brought about through the cooperation of the County Board of Supervisors and the Los Angeles County Music Commission.

## VARIOUS

The monthly Calender, published by the Museum from October through June, is now appearing in enlarged form, and on a glossy paper that permits the use of illustrations.

A master plan for the future development of the Museum has been formulated by the Building Committee of the Board of Governors, and unanimously approved by the Board itself. It calls for an auditorium as the first new unit when funds are available, and anticipates the construction of separate buildings for History and Science.

Attendance at the Museum for the fiscal year ending June 30th was 725,346. This is a notable gain of more than 100,000 visitors above the previous year.

## COMING EXHIBITIONS

|                 |                                                                                 |
|-----------------|---------------------------------------------------------------------------------|
| Sept. 25-Jan. 3 | Science exhibition, "Our Plundered Planet: The Road to Survival"                |
| Oct. 8-Oct. 29  | Modern French Prints (Exhibition circulated by the French Government)           |
| Current         | William Blake's Illustrations for the "Book of Job" (Gift of Miss Bella Mabury) |
| Nov. 5-Dec. 5   | Early Chinese Paintings (Loan Exhibition)                                       |
| Nov. 13-Nov. 21 | Orchid Show                                                                     |
| Nov. thro' Jan. | Goddard Rocket Exhibit                                                          |
| End of the year | Masterpieces from the Berlin Museums                                            |



## THE 1948 ANNUAL

For the past two years, the Art division of the Museum has devoted its effort to the development of a series of galleries presenting a survey of art in chronological sequence. Beginning with the Hall of Ancient Art, one may now follow man's creative expressions up through the ages to the present. Although this chronological arrangement is complete, the task is by no means concluded. It is hoped constantly to replace material of lesser importance with outstanding objects of each epoch.

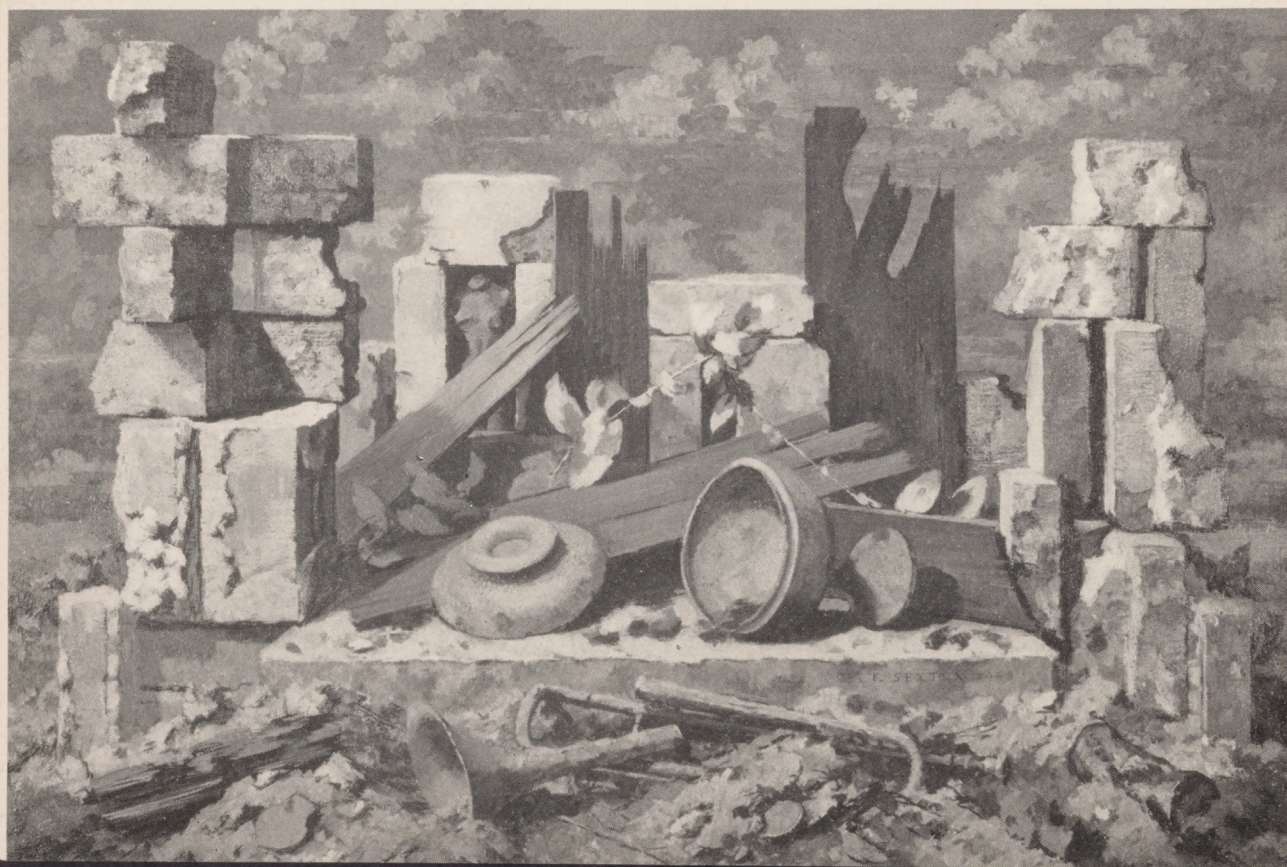
In order to show works of art not in the Museum's permanent collections, special exhibitions are assembled each year featuring works by Old Masters and living artists. A further responsibility of the Museum is to encourage, exhibit, and acquire outstanding works by artists residing in its immediate vicinity.

To many artists, the most important event of the year at the Museum is the annual exhibition of local art. In this the artist hopes to be able to exhibit his latest or best works alongside those of his fellow painters and sculptors, and perhaps to have his own work chosen for an award. The Museum, at the same time, is anxious to prepare and assemble an exhibition of the highest quality, which will give the exhibiting artists added prestige, both locally and nationally.

The 1948 Annual Exhibition of Artists of Los Angeles and Vicinity was held during May, June and July. Much larger than usual, it necessitated the dismantling of additional galleries adjoining the main changing exhibition hall—two galleries devoted to the Mr. and Mrs. William Preston Harrison Collection of American oils and water colors. In a forward-looking action, the Board of Governors approved the temporary transfer of this collection to suitable galleries in the Museum's American section, thus gaining gallery space to show more than three times the number of works included in the 1947 annual exhibition.

After a survey of the methods of juror selection used in leading museums throughout the United States, this Museum and its Board of Governors decided to follow the current practice of calling upon the services of recognized authorities in the field of art, other than artists. By this method, it was hoped to obtain a most impartial and objective evaluation of the creative efforts of local artists.

A MONUMENT TO VICTORY—*Fred Sexton. First Honorable Mention, Oils. Purchased for the Museum by Mr. and Mrs. John J. Pike*





The members of the Jury of Selection for this year's show were:

- MR. JARVIS BARLOW (Art Critic; Associate Director, Modern Institute of Art, Beverly Hills)  
 MR. THOMAS C. HOWE, JR. (Director, California Palace of the Legion of Honor, San Francisco)  
 MR. WRIGHT LUDINGTON (Collector, Santa Barbara)  
 DR. WILLIAM R. VALENTINER (Director Consultant, Los Angeles County Museum)

Early in the year, approximately 3,500 artists residing within a 100-mile radius of downtown Los Angeles received entry blanks to submit their work. Twenty-one hundred works of art were submitted, exceeding by far the number of entries in any previous year. The Jury, in session for three days, selected 258 works for exhibition, and awarded prizes and honorable mentions to twenty artists:

#### OILS

- Rico Le Brun, "*Burnt Spinner*" ..... \$500.00  
 Howard Warshaw, "*Golgotha*" ..... 250.00  
 Fred Sexton,  
   "*A Monument to Victory*" .... 1st Hon. Mention  
 Eugene Berman,  
   "*Anatomy of Melancholy*" ... 2nd Hon. Mention  
 Jarayr H. Zorthian, "*The Mob*" ... 3rd Hon. Mention  
 Robert McIntosh,  
   "*Building Materials*" ..... 4th Hon. Mention

#### WATER COLORS

- Robert McIntosh, "*Pomegranate*" ..... \$150.00  
 Brooks Willis, "*Downtown Patterns*" ..... 75.00  
 Gene Allen, "*Harbor at Rest*" ... 1st Hon. Mention  
 John J. Kwok, "*The Study*" ... 2nd Hon. Mention

#### DRAWINGS

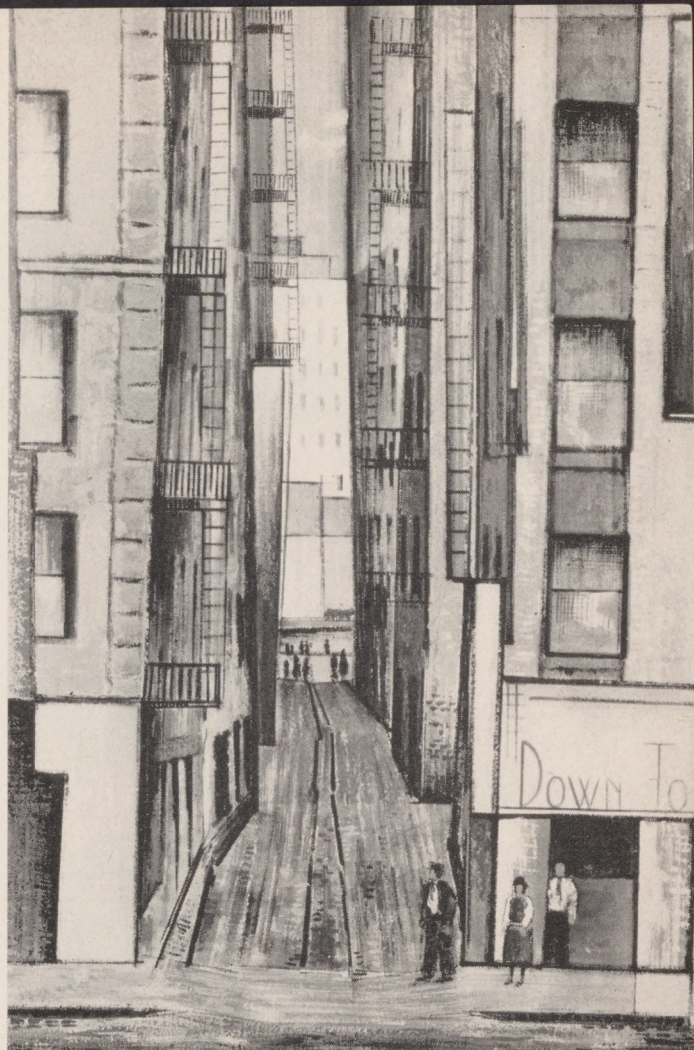
- Howard Warshaw, "*Standing Figure*" .... \$100.00  
 Eugene Berman, "*Drawing*" ..... 50.00  
 Francis de Erdely,  
   "*Head of Old Man*" ..... 1st Hon. Mention  
 William Brice,  
   "*Mulbolland Composition*" ... 2nd Hon. Mention

#### PRINTS

- Ralph Peplow, "*Wagon Wheel*" ..... \$75.00  
 Harold Kramer, "*Nude*" ..... 50.00

#### SCULPTURE

- Pegot Waring, "*Grasshopper*" ..... \$400.00  
 Bennett Wade, "*Figure*" ..... 150.00  
 Homer Lee, "*Bird Form*" ..... 1st Hon. Mention  
 Leon Saulter, "*Two Figures*" ... 2nd Hon. Mention

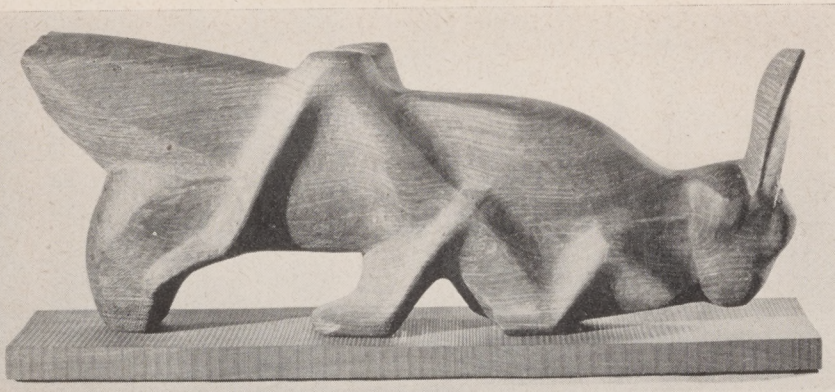


DOWNTOWN PATTERNS—Brooks Willis. Second Prize, Water Colors. Purchased for the Museum by Mr. and Mrs. Albert B. Ruddock

Of the Catalogue of the exhibition, compiled to provide a permanent record for the artists and the Museum, the first printing of 2,000 copies was sold within ten days and a second printing was necessary. The local press and the national art magazines reviewed the exhibition with great praise, and public approval was demonstrated by the large number of works purchased from the exhibition. Twenty-two works were sold, with a total value of approximately \$4,500. Two of these, presented to the Museum for its permanent collection of contemporary art, are pictured here.

The exhibition was extended ten days beyond the announced closing date, to give the members of the Western Association of Art Museum Directors an opportunity to view it. At their annual conference in July, held at the Los Angeles County Museum, it was proposed and approved that a traveling





GRASSHOPPER—*Pegot Waring.*  
*Lignum Vitae. First Prize, Sculpture*

exhibition of the prize winners and other selections from the annual exhibition be assembled. Touring museums throughout the West, this special show

will bring unusual prestige and encouragement to the artists of this area.

—JAMES B. BYRNES

## GENERAL WASHINGTON'S CAMP CUPS

Among examples of historic American silver, a few are outstandingly celebrated. One is the proud and handsome inkstand (by Philip Syng, Jr.) at Independence Hall in Philadelphia, used by the delegates in signing the Declaration of Independence. Another is the "Sons of Liberty" bowl (by Paul Revere the patriot), richly inscribed to honor those ninety-two stubborn members of the Massachusetts House of Representatives who, in 1768, defied King George IIIrd. Yet another is the set of twelve camp cups made by Edmund Milne for George Washington, and carried by the General throughout most of the Revolutionary War.

Five of these cups, descending through Washington's half-nephew to Colonel W. Lanier Washington, were re-bottomed by Charles A. Burnett<sup>1</sup> and now show the *C.A.B* mark, replacing the *E.MILNE* stamp of their maker. A pair of the altered cups, together with Milne's original bill for the making of the set, are now in the Naval Academy Museum at Annapolis. Another pair, but undisturbed and showing Milne's stamp on the bottom, have just been given by Mr. Hearst to this Museum.<sup>2</sup>

Plain little cups, very slightly tapered, finished alike at brim and base with a square and a rounded fillet, these bear only the engraved initial *W* in foliated script. Added later, an inscription on the reverse reads: "Camp Cup owned and used by General Washington during War of the Revolution."

Similar, or even plainer cups of low beaker form were commonly used for wine at the time, and the type continued almost without change, sometimes barrel shaped or with small differences in ornament, for several generations to follow. In Kentucky, sets of the so-called Henry Clay cups (now usually known as julep-cups) were used for water at table through the first half of the 19th century.

Let into the fall-front of a black leather case made to contain our pair of Washington cups is a photostatic fac-simile of the Edmund Milne bill, now preserved at Annapolis:

|                        |                                                          |                               |
|------------------------|----------------------------------------------------------|-------------------------------|
| 1777                   | His Excel. <sup>cy</sup> Gen. <sup>l</sup> Washington to |                               |
|                        | Edm. <sup>d</sup> Milne Dr <sup>r</sup>                  |                               |
|                        | To Mak. <sup>s</sup> 12 Silv. <sup>r</sup>               |                               |
|                        | Camp Cups                                                | wt 11 oz @ 14/ Ea. £8. 8. -   |
| Augst 20 <sup>th</sup> | To the Whaist                                            |                               |
|                        | on Do                                                    | 1.3                           |
|                        |                                                          | oz 12.3                       |
|                        | Cr By 16 Silv <sup>r</sup>                               |                               |
|                        | Doll <sup>s</sup>                                        | wt 13.18                      |
|                        | Remaining                                                | 1.15 @ 20/p oz 1.15 -         |
|                        |                                                          | Ball. <sup>ce</sup> due £6.13 |

In this enlightening document we see General Washington giving Mr. Milne sixteen silver coins, the Spanish dollars then in circulation, to be melted and used for making the cups. The silversmith credits him with the weight of these coins, as against a weight of 11 ounces for the finished cups plus 1.3 ounces "Whaist" (waste, in the making).



The actual labor charge of £8.8. for making a dozen cups, with the pound then worth about three dollars, amounts to only about two dollars each.<sup>3</sup>

General Washington must have been pleased with the outcome, for he afterwards employed Mr. Milne to do other work. Still in existence are a pyriform mug or "cann" made for Washington by Edmund Milne circa 1778,<sup>4</sup> and a finely pierced and engraved pair of sugar tongs inscribed as the gift of the General in 1780 to his neighbor Mary Lambricht (Lembrick).<sup>5</sup>

Burnett too, who later re-bottomed part of the camp cups, had received other orders from General Washington and members of his family. In his last year, the General ordered from Mr. Burnett a set of small beakers (not unlike his own cups) inscribed: *GW 10 EPC / 22.4 Feb'y 1799*<sup>6</sup>—for Eleanor Parke Custis, Martha's granddaughter, on the occasion of her marriage to Robert Lewis, Washington's own nephew. At about the same time, Burnett made a dozen silver goblets and a tea service<sup>7</sup> for another distinguished nephew, Bushrod Washington.

\* \* \*

#### EDMUND MILNE OF Philadelphia

Of Edmund Milne, born in 1724, we know nothing until at the rather late age of 28 he is apprenticed (1752) to the Philadelphia craftsman Charles J. Dutens, "Goldsmith from London." In December of 1757, Milne advertises in the *Pennsylvania Gazette* that: "... he has set up business for himself next door to the Indian King in Market Street." This is the address of Mr. Dutens, who moved to the West Indies the following year.<sup>8</sup>

Sometimes as Edmond, but latterly under the name Edmund Milne, advertisements appear in the *Staatsbote*, the *Pennsylvania Gazette*, the *Maryland Gazette* and the *Pennsylvania Journal* between the years 1757-73. In 1761, Milne advertises "At the Crown and Pearl in Second-Street," with the news that he is "intending for England shortly," and "has engaged several capable hands, to carry on the business in his absence."

In 1763 and again the following year, his pearls have trebled and he is "At the Sign of the Crown and three Pearls, next Door to the corner of Market Street."<sup>9</sup> Apparently he has made the trip to England and established favorable contacts there, for he has now "just imported in the last vessels from London, an elegant Assortment of Goldsmiths and Jewellry ware," plus every sort of fashionable goods & gadgets:—from silver etwees [etuis] to clocks in gilt and fineer'd [veneered] cases, from salts C. & P. [chased and plain] to enamell'd figured China smelling bottles top'd with gold, from silver and plated spurs to "many other articles too tedious to insert."

But though his importing business prospers Milne by no means forsakes his anvil. "He also makes up work bespoke in all its branches." One of those "several capable hands" that help him has "Run away from the Subscriber, an indentured servant, viz. James Samuel Gordon, by trade a jeweller," and Mr. Milne hopes to apprehend him by advertising in 1771.<sup>10</sup>

As early as 1761, Milne figures among the small group of Philadelphia silversmiths (with Joseph Richardson, Sr., Philip Syng, Jr. and William Hollingshead) who made crosses and gorgets, arm-bands and buckles, ear bobs and "broaches" and other ornaments for trade with the Indian tribes.<sup>11</sup> In that year he bills George Crouchon (Croghan), a trader and Indian Agent in western Pennsylvania,

for an assortment of Indian trade-silver including arm and "rist" bands, crosses and "broaches" and gorgets to the considerable total of £31-10.<sup>12</sup>

Milne had a daughter Eliza, married in 1793, and a son Edmund Jr. who died in 1799. Apparently, Mr. Milne had retired by that time, for in the papers of administration referring to his son's estate (as later, in his own will) he is called not a gold- or silversmith, but a *Gentleman of the Northern Liberties*.<sup>13</sup>

Incorrectly, the principal reference works agree on







1813 as the year of Milne's death. But Gillingham<sup>14</sup> quotes the burial records of the 2nd Baptist Church to show that Milne lived until 98 years of age, and died on February 4th 1822. In his will, signed in March 1818 and proved in February 1822, the aged goldsmith left all his estate to his wife Amelia.

—GREGOR NORMAN-WILCOX

#### NOTES

<sup>1</sup>Burnett was active as early as *circa* 1785, and was making Indian trade-silver for the U. S. government as late as 1822. He worked first at Alexandria, Virginia, later at Georgetown, D.C. (*op.cit.* footnote <sup>12</sup>).

<sup>2</sup>Accession number A.5141.48.365—3¼ inches high, 2¾ inches diameter at brim. The gift of William Randolph Hearst.

<sup>3</sup>Several of the cups have changed hands during the past three decades, always with excited competition that fetched them well into four figures. To show how sentimental considerations influence such matters, as also with the silverwork of Paul Revere, the re-bottomed cups in the Naval Academy reached the nice sum of five thousand dollars.

<sup>4</sup>Pictured p.110 in the magazine *Antiques* for February, 1942.

<sup>5</sup>Pictured p.217 in the *Connoisseur* for October, 1938.

<sup>6</sup>Pictured p.106 in the magazine *Antiques* for February, 1927.

<sup>7</sup>Pictured p.93 in the magazine *Antiques* for February, 1945. Bushrod Washington, Justice of the Supreme Court, was Washington's literary executor, and inherited Mount Vernon upon the death of Martha in 1802. He was a son of John Augustine, the General's brother.

<sup>8</sup>Ensko, Stephen G. C.—*American Silversmiths and Their Marks* (1927).

<sup>9</sup>His shop device, heading the notice of 1763, appears on p.39 of Harrold E. Gillingham's *The Cost of Old Silver* (Pennsylvania Magazine of History and Biography, January, 1930).

<sup>10</sup>Advertisements quoted from Alfred Coxe Prime—*The Arts & Crafts in Philadelphia, Maryland and South Carolina, 1721-1785* (Walpole Society, 1929).

<sup>11</sup>Gillingham, Harrold E.—*Indian Ornaments Made by Philadelphia Silversmiths* (1936).

<sup>12</sup>A bill in the Penn MSS. papers III.43., shown p.40 in Gillingham's *Indian Silver Ornaments* (Pennsylvania Magazine of History and Biography, April, 1934).

<sup>13</sup>Pp. 40-41, *op.cit.* footnote <sup>9</sup>.

<sup>14</sup>*Ibid.* The year is given as 1813 in Currier, Ensko, Brix *et al.*

## BLACK BEARS: A NEW HABITAT GROUP

Black Bears are among the most appealing of all our American animals, and never fail to attract an audience when they make an appearance. They are natural clowns, primarily for their own entertainment, and their antics have a slapstick quality that delights all but the dourest specimens of *genus homo*. National park visitors may not always like Bruin's panhandling tactics, but they can't fail to appreciate his unabashed readiness to play for his keep. Like others of their tribe, Black Bears show such "human" traits as standing erect and taking a few shuffling steps. They are independent, industrious, intelligent, and usually they mind their own business. But they are short-tempered, and what

may seem to be their goodwill should never be taken for granted.

Black Bears are found in wooded areas of North America, south almost to Mexico City. All of our states but four—Delaware, New Jersey, Rhode Island and Kansas—can claim them. Black Bears are not necessarily black, and a she-bear may have an assortment of blonds, redheads and brunets in one litter. The she-bear is a good mother, and considers the care, training and discipline of her offspring a full-time job. During the two years she must devote to raising her family, she lives an exclusive life and ignores others of her kind. In fact, she takes her family duties so very seriously



that an encounter with her is likely to be more memorable than pleasant. It is only when the youngsters are well into their second year, and pretty much on their own, that she deigns to return to the world, to repeat the pattern of selecting a mate and raising a new family.

Mating occurs in early summer, but the honeymoon is short, for after three or four weeks the partners separate and go their independent ways. Should they meet again, each would consider the other a stranger. With the onset of cold weather, bears seek caves or tree hollows—any comfortable place where they can "hole up"—and sleep until warm weather returns. It is during this hibernation period, perhaps in January, that the cubs are born. They are blind, hairless, and weigh only six or eight ounces; but when spring and warm weather arrive, the cubs are well covered with fur and weigh about four pounds, and are ready to sally forth into the world. Though still wobbly in the legs they are strong enough to climb, and a danger signal from mother will send them scrambling up the nearest trees.

The Museum is to have four habitat groups of bears, to represent four phases of their life cycle. Already on display is a group of Grizzlies depicting the honeymoon stage. The first spring of the cubs is to be shown by a group of Black Bears. Now in preparation are specimens of the giant Kodiak Bear, for a group portraying the cubs' second year—the eve of their venturing into lives of their own. The fourth phase, not yet planned in detail, will be illustrated with Polar Bears.

Toward the accomplishment of the Black Bear group, a Museum expedition sponsored by Mr. Th. R. Knudsen set out for British Columbia on May 14th of this year. The hunting site was chosen by Mr. Knudsen, from his wide experience as a game hunter in many parts of the continent. Using two specially equipped cars, the party consisted of Mr. Knudsen and his son-in-law, Ray Boshco, the Museum taxidermist Herman T. Beck, and the writer. We followed Highway 99 to Bellingham, Washington, crossed into Canada at Sumas, and continued through the town of Chilliwack, driving north on the Cariboo Road.

*From a painting by Philip R. Goodwin*





The Cariboo Road country, following the Fraser River, was one of the most beautiful stretches of mountain scenery imaginable. At times we moved high along a canyon wall, the river a winding silver ribbon far below. Then a quick descent to the river's edge transformed the quiet "ribbon" into wild sound and furious movement. We covered mile upon mile of forest—spruce and fir, pine and cedar, with here and there a larch or hemlock—the deep greens shot with patches of snowy dogwood blossoms. Azaleas covered the forest floor, and long strands of moss hung from the trees. And the road through this wonderland was itself thrilling—carved into perpendicular rock walls rising a thousand feet above the river, or in some places built on a shelf jutting out from the canyon walls. At best, it was wide enough for two cars, with no place a retaining wall or guard-rail.

At the town of Lytton, where the Fraser and Thompson rivers met, we turned east and followed the Thompson some fifty miles. To our astonishment, we soon arrived in sagebrush country, not much different from the upper Owens Valley in Southern California. But as the road turned northward we came again into forests of pine and fir, and eventually to the town of Williams Lake. Some 55 miles beyond, at August Nicol's Lake View Ranch, we established ourselves in the heart of good Black Bear country.

The ranch was in a shallow valley, among low rolling hills heavily forested with pine, fir and aspen. A few patches of snow and the buds just beginning to swell told us that spring was newly arrived. Leo Jobin, the district game warden, issued us two provincial hunting permits each permitting the holder to take three Black Bears. Our guide was Shelly, the Nicols' son, who located a moose and a deer that had been winter-killed, and recommended that the carcasses be kept under watch.

But several days passed and not a bear appeared. We found recent signs of bear, but apparently it was still too early for them to be very hungry. (When bears first emerge from hibernation they

take a "spring tonic" of only enough green vegetation to prepare their digestive organs for the heartier food to be eaten later on.)

Finally, near the end of the week, Mr. Knudsen broke our luckless spell and brought in a fine young male. Within the next few days there were two more males for him, and for Mr. Boshco a male, a female and a cub. About the same time, Mr. Jobin arrived with a young cub he had captured. As the Museum needed only two adults and two cubs, the other pelts were claimed by our sponsor as trophies. With so much material now at hand, and with much warmer weather arriving, we from the Museum became perhaps the two busiest people in British Columbia! Field preparation of a museum specimen, unlike the relatively simple process of skinning the animal and drying its pelt for a trophy, requires the careful retaining of the complete skeleton as well as the skin. Every bone must be painstakingly cleaned—which is tedious work on an animal the size of a bear. The underside of the skin must be thoroughly salted, to remove moisture and assure preservation, and later must be shaved with a special knife to rid it of any traces of flesh. Then it can be dried, folded, and wrapped for transportation. There are many delicate operations to be performed in the field, such as removing cartilage from the ears, splitting the nose and lips, and taking all the bones from the feet.

But at last all this was finished, and we started our return to California. Floods in the Fraser valley made us detour by way of Kamloops, then follow the Okanagan and Columbia rivers, crossing the Columbia by ferry at The Dalles. It was the evening of June 7th when we reached Los Angeles.

In this and previous hunting trips with Mr. Knudsen, our sponsor, we have found him an ideal field companion. Gratefully the Museum salutes him for the further opportunity, afforded by him in this trip for the Black Bears, to make the Hall of North American Mammals a widely representative showing.

—MELVILLE N. LINCOLN

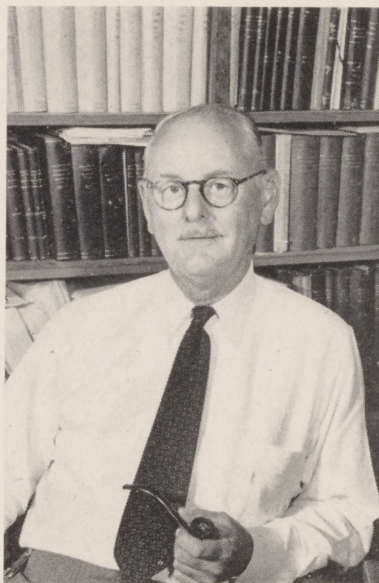


## DR. JOHN ADAMS COMSTOCK

Dr. John Adams Comstock, who for twenty years has been identified with the growth and development of Science, and more particularly Natural Science, at the Los Angeles County Museum, retired from active duty as Chief Curator of Natural Science on October 1st. During this long, conscientious and faithful service, when the institution with which he was associated had not yet acquired the stability in classification of its personnel that it now has, Dr. Comstock served not only with his present official title but on previous occasions as assistant director, and director of Science. His duties, however, remained always essentially the same, for he directed, advised, and worked to further the interests of the natural sciences at the Museum.

To these tasks Dr. Comstock came with previous experience, for in 1919 he was engaged part-time as Assistant Director of the Southwest Museum in Los Angeles. He was appointed Director of our sister institution the following year. This position he held until 1926 when the Southwest Museum changed its policy, dropped natural history from its fields of interest, and devoted its entire attention to the anthropology and archeology of the Southwest. During this period he found time to teach entomology and premedical anatomy at Occidental College. He was appointed by the Hon. Hubert Work, Secretary of Interior, to a National Advisory Committee on Indian Affairs, having previously interested himself in organizing the Indian Welfare League for the purpose of obtaining legislation of benefit to Indians.

Known principally to his colleagues in science for his contributions to entomology, Dr. Comstock found opportunity at the Los Angeles County Museum to encourage and develop the research possibilities in this discipline and to enlarge the staff in entomology. He is the author of approximately one hundred technical articles, most of them relating to the taxonomy, ecology and developmental history of butterflies and moths. It is of interest to note that these contributions to knowledge are largely illustrated by his own pen and brush, for Dr. Comstock has the skill and perfection



of an accomplished scientific illustrator. His special interests in entomology are with the Lepidoptera, and one of these culminated in 1927 when he published his authoritative book: *Butterflies of California*. These research activities naturally led Dr. Comstock to pursue field trips to many localities in the Southwest, on which occasions he has always been an enthusiastic and delightful companion and collector. Thus, in no wise have his activities been restricted to the laboratories and exhibit halls of the Museum.

Dr. Comstock engaged in his first entomological field work in Florida in 1901. The following year found him pursuing these interests and collecting in the Colorado Rockies. His first papers on entomological subjects were published during the early years of the present century, and he became Secretary of the Chicago Entomological Society as well as Recorder, Entomological Section, Chicago Academy of Sciences. Later, after spending two years in New York state, he came to California in 1908.

In 1921 he was elected Secretary of the Southern California Academy of Sciences. It is safe to say that no other member of the Academy subsequent to his election has expended so much effort as Dr. Comstock toward the welfare and progress of this society. As secretary for many years, president in 1926-27, and editor of its publications since 1921, Dr. Comstock has been responsible in large measure for the policies which have guided the Academy and assured its growth. Through the years and without formal designation he has become the liaison officer between the society and the Los Angeles County Museum, and has been instrumental in the retention of the latter institution as the seat of activities of the Academy.

An appreciation of the arts and of craftsmanship called for expression in early manhood. While in New York he designed "Roycroft" furniture, bookplates, book illustrations, illuminated manuscripts and de luxe editions of books for Elbert Hubbard. Later, when he moved to California, he pursued these interests at Santa Rosa, and for a time engaged in some art work and designing for Luther Bur-



bank. Still later he transferred these activities to Santa Barbara. Subsequently, however, he turned to the study of medicine as his major interest and enrolled as student in the College of Osteopathic Physicians and Surgeons in Los Angeles in 1911. In order to meet some of the financial obligations of his education he taught jewelry and metal work in the Carmel Summer School of Arts and Crafts in 1914. One year later Dr. Comstock received his degree, and successfully passed the examination before the State Board of Medical Examiners in the fall of 1915. He has continued in the practice of medicine during his free hours since that time.

Dr. Comstock finds his greatest joy in his scientific pursuits, especially in his early love of entomology. At the Los Angeles County Museum he has come to be regarded as the dean of the science groups. Through the years many members of the general staff of the Museum have come to him for help and advice, and these have been both fully and kindly given. When the group of Museum Juniors was established, the supervision and conduct of this new venture in education at the Museum fell largely to Dr. Comstock. His success in the initiation of the project is demonstrated by the enthusiasm with which it has continued in the present educational program of the Museum.

Having as his surname that of an old and well established American family, it is not surprising to

find Dr. Comstock interested in genealogy. This led into one of his many co-lateral activities. His extensive researches in this field were acknowledged by election as Life Fellow of the Institute of American Genealogy and by the granting of a Certificate of Merit to him.

Dr. Comstock has received recognition of the scientific contributions he has made during an active life and a many-faceted career. Besides membership in the organizations already mentioned, Dr. Comstock is a fellow of the Royal Entomological Society of London, and was President of the Lorquin Entomological Society for twenty years. He was elected to the chapters of Phi Sigma and Sigma Xi at the University of Southern California. Dr. Comstock received an honorary M.S. degree from Occidental College and the honorary D.Sc. degree from his medical alma mater.

Those who have been associated with Dr. Comstock at the Museum, and who in almost daily intercourse have come to know so well his pleasant speech, his cheerful countenance, and brisk youthful step are fully aware that for him "retirement" is a state of being, in name only. We are all of the firm conviction that with freedom from administrative cares his enthusiasm and inquisitive mind will carry Dr. Comstock to still greater accomplishments in his chosen intellectual activities.

—CHESTER STOCK





FIG. 1—*Fraudulent Mexican pottery made in the Valley of San Juan Teotihuacan. From the Coronel Collection*

## MEXICAN POTTERY FAKING

Psychologists have held that collecting is an instinct in both man and certain of the birds and lesser mammals. All down the ages, at any rate, man has collected things. Some people collect pictures or firearms or postage stamps, birds' eggs or coins or millstones, buttons or railroads or arrowheads. And so long as there are collectors, there will be fakers—to prey upon the gullibility of inexperienced or unwary collectors.

The making of fakes and frauds is not a specialty of any one land, or any group of people. Fakers, everywhere, flourish on greed—monetary greed on their own part, catering to the greed of the collector for rare or unique specimens. Some of our best museums have contained forgeries so well fabricated that the most skillful "experts" have been deceived. Undoubtedly there are many such frauds, as yet undetected, not only in private collections but still displayed in museum cases.

In the study-collections of this museum, in the field of archaeology, there are a number of fraudulent objects which are interesting and valuable, indicating as they do the extent to which the faker will go in his attempt to deceive the innocent.

The largest assortment of these fakes is in the Coronel Collection (Fig. 1). These objects were obtained in Mexico sometime during the 1880s or '90s by Don Antonio Franco Coronel, who was

under the impression that they were genuine Aztec specimens. They consist of clay vessels, figurines and masks (the latter with eyes of obsidian and noses of clay, on an underlying foundation of tin!—see Fig. 2).

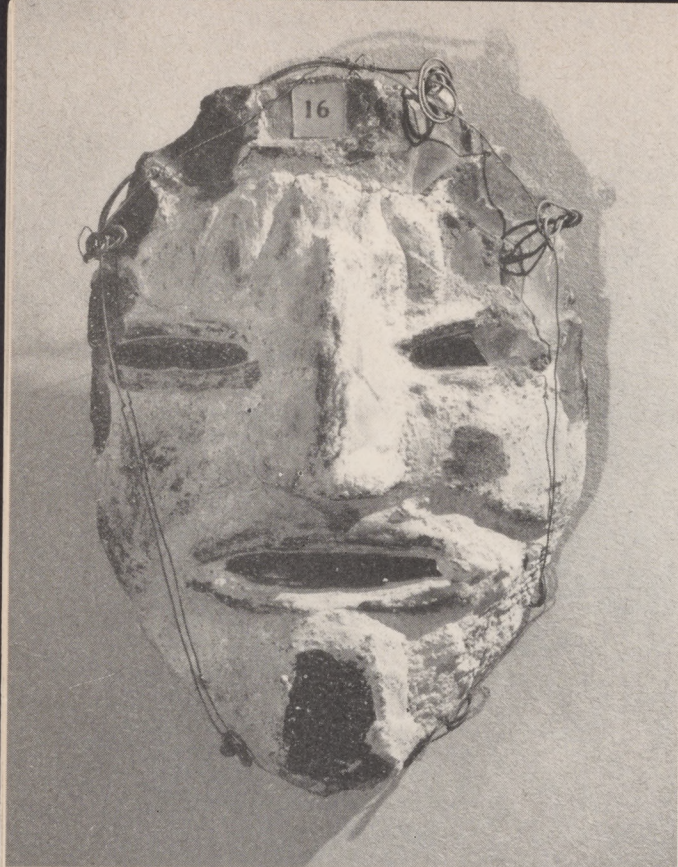
About the time Coronel purchased these artifacts, William H. Holmes, staff member of the Smithsonian Institution, wrote an interesting article entitled: "On Some Spurious Mexican Antiquities and their Relation to Ancient Art," which appeared in the *Annual Report* of the Board of Regents of the Smithsonian Institution for the year

1889. Holmes had previously written a brief article on the same subject (in *Science* for Feb. 19, 1886) in which he pointed out that the fraudulent ceramics under discussion had been found much earlier, and had been placed in museums in Europe, Mexico and the United States. He cited several instances, including his own, of the purchase of fake pottery vessels particularly in the Valley of San Juan Teotihuacan. In his report of 1889 he quoted Désiré Charnay on the manufacture of these specimens. The latter remarked:

"The fabrication of these pieces goes back as far as 1820 or 1826. This grand hoax was conceived in Tlateloco street and the fortunate inventor must have made his fortune thereby, to judge from the immense number of vases dispersed by him. Most of the museums are infested by them, to say nothing of private collections."

The objects such as described by Holmes are made of clay, usually black or dark brown, with quite elaborate ornamentation. All sorts of human figures, heads applied in bold relief, and serpentine forms are the common design motifs. A characteristic of these fake vessels, calendar discs, figurines, etc., is the application of a fine white clay ("slip") applied in solution after the figure has been baked. This solution is brushed on, and fills the incisions forming the outlines of the design, being then partially removed by either rubbing or brushing.





FIGS. 2 (left) AND 3 (below)—*Fraudulent Mexican pottery, late 19th century. Mask made of cement, obsidian flakes, and tin. Pottery whistles "antiqued" with clay wash*



This is supposed to give the article an "antique" effect (Fig. 3). Some of the vases and urns, jars, pitchers, etc., are fantastic, and for the most part bear no good resemblance to the original pottery vessels and figures manufactured by the aboriginal inhabitants of prehistoric Mexico. Figs. 1 and 6 show some of these objects, once on exhibition in this Museum but since removed to storage. Eventually we plan to display a group of these fakes, for comparison with the originals.

During the early 1930s an art dealer in Los Angeles imported about forty large cartons of "prehistoric" pottery from the region of Oaxaca. He purchased this collection, in a badly shattered condition, from the estate of a man who was supposed to have dug the urns, Zapotecan in character, from the country nearby. This collector had placed the vessels in racks in his back yard, and an earthquake had thrown them all down, breaking most of them.

The dealer, a man with many years of experience in the buying and selling of art objects, brought the entire collection to the United States, where a portion was turned over to the Los Angeles Museum's division of History and Anthropology for inspec-

tion. Here were dozens of broken objects, representing hundreds of man-hours of industrious labor. The urns were a clever combination of original sculpture and molded work. The "sink test" was first applied to these objects: in other words, they were subjected to a good dose of soap and water, during the course of which the first layer of antiquity was readily removed. Then we began scraping through the other carefully applied layers of patina, until the original surface was reached. The story was now told. The entire batch appeared to be new. The clay was light grey and poorly fired; and vessels that had cracked in the initial firing had been hastily daubed with wet clay and fired again. These patches were all too evident when two coats of clay and white paint had been removed. But still, the evidence was not thoroughly conclusive.

Determined to find further evidence, we went over the broken edges of the urns with a glass—and there, in one of the exposed areas, was proof positive that these Zapotecan funerary vessels were of 20th century manufacture. The damning evidence (Fig. 4) was a small, white china button which had apparently fallen unnoticed into the



batch of clay from the maker's shirt sleeve as he worked, and had been baked into the wall of the vessel! Needless to say, this was proof enough for the dealer and he junked the entire lot of material.

The art of faking as described by Holmes and Charnay has been acknowledged in Mexico by Dr. Leopoldo Batres, in his publication *Antiguedades Mejicanas Falsificadas, Falsificacion y Falsificadores*, published in Mexico City sometime in the early part of the present century.

Dr. Batres states that there are two types of falsifiers of antiques in Mexico, one that deliberately tries to imitate ancient works with the intent to deceive would-be purchasers, and the other that simulates the old forms but admits their own are recent copies. The first type are the more dangerous because they turn loose, upon a too unsuspecting world, many objects of reputed antiquity which, in turn, create chaos in the well-ordered schemes of hard-working archaeologists and studious amateurs.

Originally there were among the "antique" makers two brothers, in the barrio of San Sebastian (in the Valley of San Juan Teotihuacan), who tried to pass off their works of art as the genuine products of prehistoric craftsmen. But according to Dr. Batres, these men were in time convinced of their wickedness and began admitting that their products were modern, though with an antique background.

Dr. Batres also mentions the fact that one of the most dangerous forgers was an artist who carried to Europe a knowledge of the ancient techniques of illustration, and forthwith began forging codices, alleging them to be the works of 16th century Indian artists. And he tells of a native genius, who had died only a few years before in Oaxaca, whose specialty was the faking of Mixtec and Zapotec objects. Another Mixtec artist working in Oaxaca at this same time was so clever in turning out reproductions that even archaeologists of repute were duped by his wares.

The Mexican artisans engaged in the manufacture of spurious antiques have not confined themselves to the field of ceramics alone. They have done creditable work in gold, copper, obsidian, hardstone (Fig. 5) and native paper. There is even one idol made of lead which found its way into the collections of the National Museum in Mexico City. Other

objects such as wooden drums, masks, and objects of shell have been faked; and composition materials such as brea (asphaltum) mixed with clay and fashioned over tin like the mask already mentioned (Fig. 2) have also been used.

Dr. Batres points out, however, that most of these fakers have been brokendown artists who looked too long and lovingly upon the *pulque* jug, and spent most of their time and ill-gained money in the *cantinas*. At least one of the best-known fakers in obsidian was arrested, and sent to the Mexican penitentiary on Las Islas de Penitenciarías de Tres Marias for deceiving the public.

It is said that one of the most artistic fakers was Sr. D. Elias Amador, who lived in Mexico during the 1860s. He worked in obsidian, not with the idea of deception but to master the volcanic glass as a medium of artistic expression. However, he became so accomplished that his talent for the creation of replicas turned into that channel, and in time he was followed by other workers who had no scruples about such deception. The methods of working obsidian were simple. A block of the opaque stone was first polished with petroleum oil and emery dust. Steel tools were then brought into play, and the desired form was chipped and drilled into shape, and finally finished with oil and emery dust. In such manner were small vessels, coiled

FIG. 4—Fraudulent incense burners from Oaxaca, Mexico. Appearing as a light spot in the dark wall of the smaller vessel (far left) is the exposed china button mentioned in the text





figures of rattlesnakes, masks, ornaments, etc., manufactured.

But with all fakers, sooner or later they slip and are exposed. Stone workers carelessly leave evidence of steel drill holes, or leave a minute residue of various abrasives in crevices where the microscope detects it. The makers of clay objects, particularly when they use old molds, or make new molds by obtaining fresh casts from old objects, often turn out blurred replicas, with all of the ancient defects faithfully reproduced. Near the Pyramids of San Juan Teotihuacan hundreds of tiny figurines known as *idolitos* are turned out, in their pristine ugliness, for sale to unsuspecting tourists as genuine antiques. At the same time, hundreds of genuine heads found in the nearby fields are also sold. It takes little more than a superficial examination to reveal the fakes: the clay is different, lines are sharper, and the combination of elements is not correct. Yet thousands of American tourists come away from the area with their loot, firmly believing they have bought Aztec idols for a few *centavos*. Fig. 6 shows two of these newly minted figurines, alongside two originals.

About 1903 there began to appear in the curio markets of Europe and America great quantities of bizarre-looking pottery figures which were said to have come from prehistoric graves in the Cuaca valley in Colombia, South America. These were made of black and dark brown pottery, highly polished, with small bits of yellow clay still adhering in the mouths and eyes of the animal and human forms. Since many of these were included in the collection of Leocadio Maria Arango, of the town of Medellin in Colombia, a well known antiquary, students of archaeology were at first inclined to regard them as genuine. However, Dr. Marshall H. Saville, then connected with the American Museum of Natural History, whither a few of the specimens had drifted, was inclined to view the objects with a cold and suspicious eye. He pronounced them fakes. Later, his judgment was justified when Sr. Montoya y Flores, president of the Academia Antioquena de Historia, produced evidence that all of these queer pieces of pottery were

the products of Luciano Orta, a native of Colombia, aided by the brothers Pascual and Miguel Alzate and their father Julian. The latter, who was also a skillful mounter of insects and birds, probably worked for a Mr. Wright, a dealer in objects of natural history and antiquity. Wright, in turn, placed the output of these artisans on the market through an Indian who sold them to unsuspecting collectors as antiques. The business ultimately became so successful that it was transferred to Bogotá where in 1920, according to Saville, who exposed the whole affair in an article "Fraudulent Black-Ware Pottery of Colombia" (*Indian Notes*, April 1928, Museum of the American Indian, Heye Foundation, New York), Mr. Wright and Pascual Alzate continued the manufacture of the spurious objects.

The Los Angeles Museum in September 1943 received, as a gift from Mrs. Rhoda Rindge Adamson, three pieces of this fraudulent black ware from Colombia (Fig. 7) which had been collected around 1903.

In the United States, the faking of objects of antiquity has gone prosperously forward for many years, with almost no object too small or too ambitious for the facile hands and inventive minds of the fakers. There were, for example, the "Davenport tablets," several plates of thin shale upon which were inscribed many curious figures, which were "discovered" in a mound near Davenport, Iowa, in 1877. A great controversy raged at the time, but it was ultimately decided that these tablets had been faked and buried in the mound. Similarly, there was the famed earlier discovery of the Wurzburg figured stones, found upon a hill in Europe in 1726, at which time Dr. Johann Bartholomaeus Adam Beringer, a classical scholar, philosopher and physician at

the University of Wurzburg, wrecked his whole career by swallowing wholeheartedly the hoax perpetrated upon him by some practical jokers. Here on this hill were fossils and "fossil" inscriptions in Hebrew, Babylonian, Syrian and Arabic, all of which were gravely accepted as genuine by Beringer, who proceeded to write a heavy tome about them. He exhausted virtually his whole fortune



FIG. 5 — *Fraudulent stone image: Mexico, circa 1880*





FIG. 6—Idolitos from the Valley of Mexico: genuine antiques (two center) and modern fakes (two outside)

FIG. 7—Fraudulent pieces, polished pottery from Colombia, South America







FIG. 8—Mexican fakes: dark brown pottery smeared with light grey clay.

upon this work, despite the frantic protests of his friends and the jokesters. An account of the hoax was published by Dr. Leon Augustus Hausman of Rutgers University, under the title "The Figured Stones of Wurzburg" (*The Scientific Monthly*, November 1925).

More recently, in the southern part of Arizona there appeared the story of the discovery of a number of lead crosses, spears and swords, carrying inscriptions in Hebrew and Latin. The find was made near Tucson in the autumn of 1924. Much newspaper publicity was given to this "discovery," which was a full-fledged hoax, and several students of archaeology in Arizona were duped by this marvelous "find." The objects recovered from the *caliche* at that time are still preserved in Arizona and, we understand, are still considered genuine by the present owner.

California was another scene of an archaeological hoax which began, according to the records, in 1914 and continued into the 1930s. A very prominent man of letters, since deceased, fell victim to

this fraud and published a book about it. A number of lead tablets and crosses covered with all sorts of symbols and inscriptions in bad Spanish and poor English were allegedly "discovered" through spiritualistic forces in many obscure places. The writer of the present notes has examined several hundred of these objects personally, and having seen 20th century European glass beads imbedded in the metal, is convinced of their recent origin in spite of all the spiritualistic proofs offered to the contrary.

The faker of Mexican pottery, as we see, had many good brothers in other countries, and in this or other fields of work. But the late Wallace Nutting, pithily epitomizing the art of faking, ended with the words: "Do not be hard on the makers . . . the faker is in the hands of God. We leave him there. Doubtless he has a soul. But the patina hides it."

—ARTHUR WOODWARD



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